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The Wellesley News (11-19-1964)

Wellesley College

Special Literary Supplement . . . Page 3

WELLESLEY COLLEGE *News*

Vol. LVIII | WELLESLEY COLLEGE NEWS, WELLESLEY, MASS., NOV. 19, 1964 | No. 9

Merrie England Prospereth

The Bard's Birthday Honored; Alumnae Donate Book Fund

In recognition of the 400th anniversary of Shakespeare's birth, Wellesley's Shakespeare Society has given the College $10,000 with which to establish the Shakespeare Society Library Fund.

The fund will permit the purchase of important works related to Renaissance England. This will include books on art, music, science, political science, economics, philosophy, and history as well as literature. The goal of the gift is to acquire volumes which will be generally available for use by faculty and students.

Academic Discrimination

Two of the alumnae stipulations for the use of the fund are that it not be used for the purchase of books on Milton or for Rare Book Room books. Mrs. Havens, former alumnae chairman of Shakespeare Society, explained that, "Milton is pretty well covered by other groups." She also expressed the alumnae sentiment that, "Rare books are put away but the fund books will be out for everybody's enjoyment."

Finances for the fund are being provided by the treasury of Shakespeare Alumnae. The principal $10,000 grant is the product of the society treasury's investment over years. The yearly interest on the sum will be used for purchases.

Boston Community Development To Educate the Underprivileged

In spite of various urban renewal programs, the slum areas of Boston still present serious problems, not the least of which is the education of underprivileged children.

Harold Haizlip, superintendent of the education program for ABCD, Action Boston Community Development, last Friday described to Wellesley students projects which his program has developed to cope with the problem.

Years Behind

Financed primarily by a Ford Foundation grant, the program started with research into the school records of children in three parts of Boston, Charlestown, Roxbury and the South End. It was found that by third grade these children were six months below the city-wide average ability level and by sixth grade they were a year and a half to two years behind.

A pilot project was instituted last spring to equip pre-school children with the basic skills which most children learn at home. Three and four-year-olds who could not talk simply because their parents had never talked to them, were given practice in verbal, motor and social skills.

Tested Made Gains

According to the speaker, these test children as compared with a control group made significant gains in verbal ability and IQ level.

For children already in school, the pupil adjustment program attempts to deal with the home problems students bring to school. Teachers are being trained to recognize and handle emotional trouble. This may involve going into the student's home and mobilizing the forces of the community to help the family. Mr. Haizlip explained that often families are unaware of or unable to obtain available aid.

A tutorial program after school, with teachers as well as college students serving as tutors, will soon go into effect.

Summer Projects

Last summer projects were carried out to determine whether the gains made by children in summer programs would significantly affect their academic interest and achievement levels the following year.

One hundred boys spent some weeks at Brandeis University where they attended special classes and were taken on cultural trips around the city. Another group attended a remedial reading camp in Maine. There some children gained as much as two years in their reading ability during the 8-week period.

Independence Camp

An experiment in self-government, the weekend Ranger project, is being tried this fall on a group of boys who are on parole. For twelve weekends they will be sent to a camp in New Hampshire where they will be allowed to live by their own rules and organization. Experience in creating laws for themselves should help the boys to better understand and respect the laws of society.

William Gibbons of AID To Tell Story Of Foreign Aid Bill, 1964

An examination of the executive-legislative relationship in the federal government will be the subject of a talk by William C. Gibbons, Monday night at 7:30 in the Pope Room.

Mr. Gibbons, acting director of the Congressional Liason Staff of the Agency for International Development, will use the foreign aid bill passed this summer as the basis for his examination. In his talk entitled "Executive-Legislative Relationship: Case Study, Foreign Aid Bill, 1964" he will examine the passage of this bill as seen from his agency which acts as a liason between Congress and the President.

Aids Passage of Bill

The AID is the agency responsible for formulating and administering the country's foreign aid program. The program which is proposes is given to the president who in turn passes it to Congress as his foreign aid recommendation.

In his capacity as head of the liason staff, Mr. Gibbons' main duty is to aid passage of this presidential bill. His staff supplies the senators and representatives with information concerning the bill and works as a contact between the two houses. It also attempts to discourage congressional ammendments which would alter the original scope of the bill.

To Draw From Experiences

It is from his experiences with the bill this summer that Mr. Gibbons will draw the material which he will use to illustrate how the executive and legislative branches conflict and cooperate until a bill acceptable to both branches is achieved.

Mr. Gibbons may use the 1963 foreign aid bill in comparison to this years. In so doing he will explore the reasons why this year's bill was passed with relative ease while last year only after a long congressional fight did a much changed version of Kennedy's bill get passed.

Second Memorial Lecture

Sponsored by Forum, this lecture will be the Second John F. Kennedy Memorial Lecture. Last year Ted Sorenson, Kennedy's chief speech writer spoke at Wellesley shortly after the assassination of the president. Because his talk was an eulogy to the late President Kennedy, the lecture was entitled the John F. Kennedy Memorial Lecture.

Later last year Forum decided to retain the title of the Memorial Lecture. Each year one lecture, dealing not with Kennedy himself but with one aspect of the presidency or the federal government, will be given this title.

LIBRARY HOURS — THANKSGIVING RECESS

Wednesday, November 25
8:15-5:00
Thursday, November 26
Closed
Friday, November 27
9:00-5:00
Saturday, November 28
9:00-12:00 — 1:00-5:00
Sunday, November 29
Regular hours
2:15-5:30 — 7:15-10:00
For study only. No circulation or reference service.

WBS 'on the scene'

Students Relay Election News

WBS election coverage took Wellesley girls to Washington, D.C., and Boston to watch development on the national and local levels.

WBS coverage was done in connection with the University Broadcasting System (UBS), which includes Harvard, M.I.T., Boston University, Boston College, Brandeis, and Wellesley. As UBS was accredited as an official news agency, Wellesley girls were given passes into news rooms of both party headquarters.

Situation in Washington

Anchor desk for UBS national coverage was Harvard's WHRB. Eighteen students representing UBS were stationed in Washington, 14 at Republican headquarters but only four at Democratic headquarters, due to its small size. The four Wellesley news reporters in Washington — Ann Medina, '65, president of WBS last year, Nancy Adel, '67; Peggy Howard, '66; and Jean Crichton, '65 — were at Republican headquarters. Ann Medina interviewed people on the floor to get their reactions as returns came in.

Wellesley Girl Gets Only Statement

When Lee Edwards, chairman of publicity of the Republican National Committee, made the only statement officially available after near-conclusive results were in, Ann was responsible for making UBS the only network to get this statement on tape. Jean Crichton was floor spotter, while Nancy Adel and Peggy Howard compiled teletype returns as they became available.

State Returns Surveyed in Boston

M.I.T.'s station WTBS was in charge of UBS local coverage, which included returns on the gubernatorial and Congressional races, on-the-spot reports through direct lines from Volpe and Belotti headquarters, commentaries by announcers at each UBS member station, and analysis of the political situation by a panel of experts in Boston. Reading teletype on the local scene were Wellesley girls Kathy De Blasis, '68, Jean McQuarrie, '67, and Ducky Blair, '67.

WBS broadcasting continued until 3 a.m. under the direction of Pam Gimbel, president of the station.

First Time for WBS

Nancy Adel, head of publicity for WBS, commented, "This was the most adventurous project WBS has ever undertaken. Its uniqueness stems from the fact that this was the first time we have ever gone in ourselves, reported from the scene of activity, and broadcasted the news as it occurred."

Dough-Minded Merchants See No Holes in Donut Business

The true spirit of the entrepreneur may have been lost in that complex, automated Outside World, but here at W.C. there can still be found the legendary qualities of imagination, courage, and foresight previously attributable to the Robber Barons, but now found in such masters of industry as Marty Menapace, '65, and Barbie Butterworth, '65.

"We have brought the doughnut revolution to Wellesley College," stated one of the modest entrepreneurs. They did, however, admit that they had borrowed the idea of doughnut sales from a McAfee senior who began her business last year.

When asked about the largest problems now confronting the industry, Miss Menapace replied, "The honor system has not proved infallible. However, we are continually striving for perfect returns." The actual figures on the returns, perfect or imperfect, are a jealously kept secret. Miss Menapace did, however, admit that "we aren't doing this for purely altruistic motives."

The market research specialists, Miss Menapace and Miss Butterworth, have discovered that "the girls love the fruit-filled ones the best. The chocolate-honey-dipped ones are also very popular among the more saccharine members of the community."

Sugar-Coated Executive

The entrepreneurs expressed great satisfaction with their supplier to the market i.e. Mr. Donut. "We have found him very cooperative and very hale and hearty on the other end of the phone. We are planning to invite Mr. and Mrs. Donut to the dorm for Tuesday night dinner sometime."

Considering the fact that Miss Menapace and Miss Butterworth supply the Quad consumers with approximately forty dozen doughnuts every Monday and Thursday night, members of the college community may well inquire as to what the Executive Dietician is going to do to counteract this caloric influence on the Freshman ton. There will undoubtedly be much evidence of conspicuous consumption around the campus.

Barbie Rockefeller Butterworth and Marty Morgan Menapace leave on a doughnut mission. *by Cynthia Van Hazinga*

More Than Remembrance: Rededication

"Today is for my cause a day of days."

Robert Frost, *For John F. Kennedy His Inauguration*

Sculptured Head by Robert Berns, Huntington Hartford Collection, The Gallery Of Modern Art, New York.

EDITORIALS

A Shady Situation

The Wellesley girl who is a victim of late evening cravings must overcome her fear of being some other kind of victim before satisfying her hunger. The back path to the Well must be traversed in total darkness and although no student should be on the campus without an escort after ten o'clock, this College regulation does little to allay the student's apprehensions.

On the whole, the campus is very well-lighted for the protection of the College Community. Yet, this road, used by students as much or more in the evening as during the day, remains a hazard. *News* urges the College to consider illuminating the back path to the Well, in order to eliminate real, as well as imagined, but frightening, dangers to the students who use it.

Prom Premise

In the past few years attendance at the Wellesley proms has been discouragingly light. Only 114 couples — slightly more than a quarter of the class — attended last year's Junior Prom. The percentage going to the Freshman-Sophomore Prom was not much greater. Given this situation, this year's Prom Committee has considered various alternatives and has come up with aproposal intended to encourage attendance at the dances.

This spring The Brandywine Singers will give a concert on Friday, March 19, between the dinner and dance of the Junior Prom. Sponsored by the three lower classes, it will give the juniors some thing to do betwen the dinner and the dance. It will also enable the freshmen and sophomores to make a weekend of it by then attending their dance on Saturday night.

According to Agnes Pearson '66, chairman of the Junior Prom, 613 students have pleged to buy tickets for themselves and a date.

There is definitely an interest in having such a concert. *News*, while approving the idea of the concert, seriously questions whether it will accomplish its original purpose by stimulating attendance at the proms.

The addition of the concert to the festivities of the prom still leaves the basic problem untouched. We suggest that the prom itself might be improved and we offer the following suggestions.

Now couples attending the prom are expected to either stand all night or to settle temporarily and uncomfortably on benches. Rental tables would give couples a place to settle with several friends and would change the atmosphere from that usually associated with mixers to one more compatible with a dance. More careful attention should be paid to the selection of the band. Finally, adoption of a single imaginative theme, embellished in decorations and program, would give the dance a distinct personality.

It would be unfortunate to drop the proms and leave Wellesley with essentially no social functions. *News* commends the progress that has been made in re-examing the situation but urges that the matter be carried still further.

WELLESLEY COLLEGE News

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Gay Tempo Spikes Comedy; We Liked "As You Like It"

By Bonnie Grad '67

By presenting classics, the Shakespeare Society frees the audience of the task of evaluating script along with production. This tenet could mean disaster for the Shakespeare Society since its productions are exclusively female when everyone knows that Gielgud does Shakespeare with both sexes and Shakespeare himself used all males! But Disaster made no entrance on Jane Torbog's brightly accoutred stage on November 13 and 14 when Shakespeare Society presented *As You Like It.*

It seemed that Katherine Ball, director, carefully abstracted several basic male gestures for the Wellesley actresses playing male roles to rely upon. This is a theatrical convention which is necessary and appreciated. A notable example of the use of such "basic male gestures" was Orlando's nobly restrained opening speech to his servant, Adam. Murial Mirak portrayed Orlando, completely forgetting for two and one half hours the feminine addiction of a pointed toe and transmitted the character through an archetype of a male rational framework. Berit Roberg (Adam) also hit upon some convincing characteristics of the old, service-worn servant and served us the role in a not unpleasant falsetto, a welcome variation from the lengthy and though intelligently read, often droning speeches, of Oliver, (Ann Schultze) and sometimes those of Charles (Lee Dennison) who exhibited repeated aberrations which were crudely funny at first but did not bear up to the contant repretition they received.

This is not to imply that Charles and Orlando did not receive highly adequate performances. They certainly did ,but to this reviewer, intellectual idea and observation, "second-handed" from real life with no amplification, do not carry across the footlights. The real warmth and humor communicated by both these characters were therefore to be found in the asides to the audience. The lack of the element of "theatricality," which ration names "artificiality," is the price which productions must needs pay in an unprofessional undergraduate intellectual community.

This criticism did not apply to the custuming, properties, dance and music by Margaret Sloane; Sarah Parr; Selma Landen; Lee Dennison, Linda Hainfield, Mary Jo Sanna and Louisa Cook respectively. Things like the bravely flickering candle (provided for Adam) which seemed to be a visual echo of that man's personality, and a refreshingly vulgar springtime ballad in which the uncourteous courtiers gaily chugged make-believe ale and vociverously munched apples, made the comedy both comic and enjoyable. Louisa Cook deserves a note for her clear voice and considerable guitar technique. Some of the persons who both profited and added to the capital of the former cirtues were Audrey, Pamela Powers and Celia, Sara Stoker who at all times made not only a fine duo with Rosalind, but was entertaining in her own right. Also notable were Touchstone, facetiously but skillfully played by Eileen Kohl; Phoebe, played by Ellin Hirst; Sir Oliver Mar-text, played by Sara Wheeler; William played by Barbara Leep.

Continued on page eleven

Ypsilanti Times

To the Editor:

I was delighted to see Professor Irina Lynch's letter in the *News* in answer to mine of the previous week concerning Vladimir Nabokov. Her letter has certainly carried the issue an important step further. If I am not persuaded by Professor Lynch's arguments, that is certainly unimportant compared to my appreciation of her kindness in taking the time to add to our general assessment of the situation.

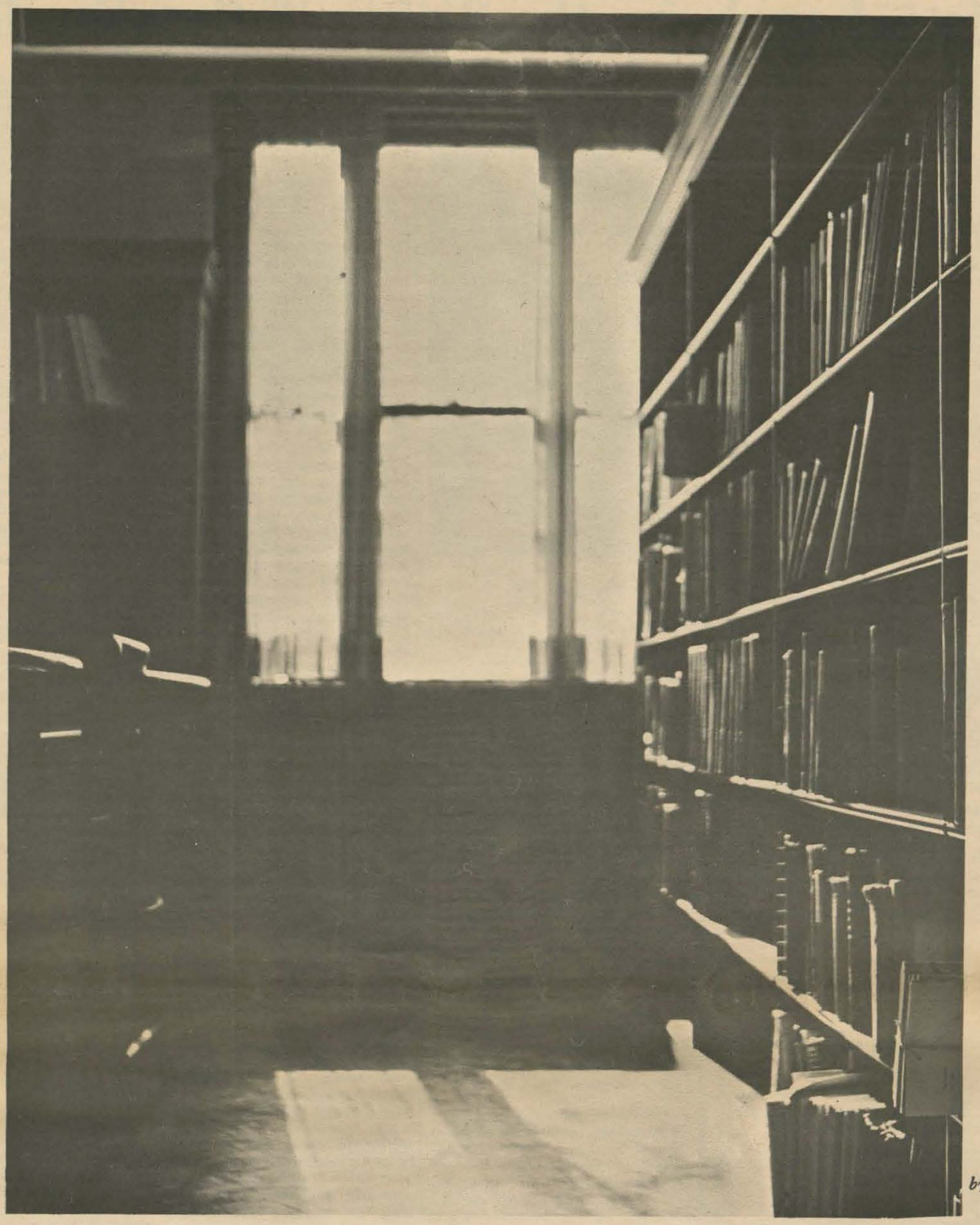
I was not suggesting that Mr. Nabokov be invited here to suffer through a symposium of lectures by Mary McCarthy and John Updike. In fact I don't understand why Professor Lynch thought I was advocating anything like this; was Dante present at *his* symposium? Still, it would probably be a good idea to have some series of lectures or discussions *prior* to any visit by Mr. Nabokov. In this connection, I would like to mention one of the most memorable evenings of my life which occurred last spring in Cambridge in the Sanders Theatre: Mr. Nabokov actually showed up and read some of his poems to an enthusiastic audience. (Incidentally, this proves that he is *somewhat* available, and I'm glad that efforts are constantly being made to invite him here.) The only detraction of the evening was a long, shallow, pseudo-sophisticated "introduction" by Professor Levin, which Mr. Nabokov sat through with characteristic patience. This is the sort of mistake we can avoid. Indeed, any introduction to Mr. Nabokov in his presence is self-incriminating: it suggests that the audience doesn't know who he is or what he has written and is present merely to be amused.

I'm afraid I disagree with Professor Lynch's attempt to typify Mr. Nabokov. She writes that he "is a writer — first and last, by gift and by choice. Only then is he a lecturer." This sounds like something a biographer might say in his final chapter, but is also, I suggest, incorrect. Mr. Nabokov's complex character admits of the capacity to be a great writer, a great scholar, and also a great lecturer. He is none of these to the complete exclusion of the others. If temporarily tired of writing, I'm sure he would enjoy lecturing — if he could have an intelligent, informed audience. His lectures are themselves works of art. Once in speaking of the mannerisms of Tolstoy, he happened to remove his glasses, fiddle with them, gesture with them, and finally return them with a semi-flourish to their precarious post at the tip of his nose. That gesture —in parallel, as it were, to his spoken words — became to his audince a thematic equivalent to Anna Karenin's red pocketbook or Leopold Bloom's shopping list.

I also take issue with Professor Lynch's statement that Mr. Nabokov's fame came "too late to delight basking in its rays and journeying from audience to audience answering questions . . . " I agree that his fame came overly late, but I doubt whether he *ever* would have enjoyed "basking in its rays" or receiving the polite applause of groups of people. He has always shunned this sort of thing. It is not a longing for recognition nor a desire to earn more money that leads him to give a lecture or reading now and then; rather it may simply be a true teacher's delight in making contact with an audience and helping to elevate their sense of literary pleasure.

More generally, I don't know why Professor Lynch assumed that the only way to "do something about Vladimir Nabokov" would be to have him come here. That would certainly be painless from our standpoint, but I'm sure there are other possibilities. We might start by trying to amass a complete library collection of his work in the various editions, and perhaps also a collection of all the things he has said to interviewers that have appeared in print. Maybe some old student lecture notes could be rounded up. If he were to come here, we might be ready to take a tape recording of his lecture or reading, and perhaps issue a limited pressing of records from the tapes. But better ideas than these will surely suggest themselves to members of the Wellesley community if we are all as interested as Professor Lynch is in this pleasant problem.

Sincerely,
Anthony A. D'Amato
Instructor, Political Science



by Karen Rosenthal '67

Literati: 1964

More books than ever were published this year, yet 1964 is acknowledge by most of the book world as a poor year for literature in English. Some critics have called it a terrible year, and the alarmists have termed it the "worst year ever," bewailing the spring publishers' list as sparse and the summer publications as unreadable. In many ways the year has been a strange and uneasy one: American writers began it under the shadow of President Kennedy's death, and election furor stirred both Britain and the United States during the summer. Still in the mass of what has been written, there is much that is good, if little that is great.

For many writers, 1964 has been a year of consolidation, of planning for the next big work while collecting stories and essays for publication. Conspicuous by their silence were many American novelists of proven excellence, James Baldwin, John Updike, Philip Roth, John Knowles, and, of course, J. D. Salinger among them. Bernard Malamud's collection of short stories, **Idiot's First,** Brigid Brophy's two novellas: **The Snow Ball** and **The Finishing Touch,** and John Cheever's collection **The Brigadier and the Golf Widow** have given us something to read in the interim; Louis Auchineloss's excellent novel **Rector of Justin** was published this summer but is still not widely read. The appearance in October of Saul Bellow's long-awaited novel **Herzog** has been hailed by many critics as the beginning of a revival of good prose. Julian Moynahan, writing for the **New York Times** has said that the publication of **Herzog** "after the past terrible year . . . suggests that things are looking up for America and for civilization."

Much of the literary action in 1964 was in non-fiction. An enormous number of books of social interest were published, many to commemorate President Kennedy, many by and about the struggle for civil rights and Negro equality, and still more concerned with the Presidential candidates and their political philosophies. A small flurry of books about Shakespeare marked his four-hundredth anniversary, and several memorable biographies were written. Theodore Roethke's final volume, **The Far Field,** and Robert Lowell's **For The Union Dead** were among the best books of poetry to com e out of 1964, and if Hemingway's nostalgic **Movable Feast** sounded as an echo from the past, it was an evocative and beutifully poetic sound.

In publishing a literary supplement *News* has tried to look clearly and honestly at some of the books that have recently been published and to appraise and evaluate some of the ideas they present. Necessarily our efforts are neither comprehensive or conclusive, but we are convinced that a book is as real an experience as an event. To be checked by the limitations of our time or critical wisdom is to allow ourselves "timid self-consciousness."

In compiling this supplement we have exercised our critical energy and our imagination. Although we have approached a variety of books from a variety of backgrounds, we have concluded our reading and study with admiration for the authors. They have compelled us to believe that they are important. Therefore our supplement affirms more than the excitement of the "literary world; it re-affirms the importance of literature. We have considered with care this year's literary accomplishments and we invite you to consider our thoughts. Our efforts are addressed to the belief expressed by critic Elizabeth Hardwicke:

"Making a living is nothing; the great difficulty is making a point, making a difference — with words."

Novelists Laugh in the Face of the World

Herzog Flows With Hilarity

by Cynthia Van Hazinga '65

Saul Bellow's sixth novel, *Herzog*, currently number one on most Best Seller Lists, is probably the best novel of the year. It is also hailed as the Best of Bellow who is himself usually regarded as the most intellectual, the most rewarding, and the most distinguished American novelist of today.

Such a reputation sets a tone of preliminary grandeur for an attempt to read or review *Herzog*. Ought we so lightly to consider an experience billed as rewarding? But *Herzog* stands up well for its advance publicity; it is a reader's novel — amusing, spectacular, intriguing, and wise.

Daily Comedy

Herzog's hero is Moses E. Herzog, Man of the Sixties, who describes himself as "an eager, hasty, self-intense, and comical person." So he is, and we must accept his word for it, for Bellow gives us but one point of view on the situation and that is Herzog's. Through him are we involved in the "daily comedy" of his life.

Twice-divorced and the father of two, Moses Herzog is an ex-professor of English and scholar of Romanticism, a keeper of lovely international ladies whom he woos in French; he is a brilliant, moody narcissistic urbanite who longs to live in the country, and the prototype of the long-suffering Jew.

Dangerous Women

Much of Herzog's misery results from his misrelations with women. Insane and irresistable, they lure Moses from his work, delight him and then deceive him. After betraying him with his best friend, his wife Madeline turns him out of his house and gives his photograph to the Hyde Park police. Madeline is haughty and powerful, a Radcliffe graduate — she studies slavonic languages and converts to Catholicism.

The Herzog marriage is a grand battle on every level. Madeline is portrayed as completely cold-blooded and arrogantly self-confident — Moses as emotional and possessed by inner spirits. The scenes of their battles are spectacularly demonic and hilariously funny.

When Madeline has divorced him, Moses finds comfort in still more dangerous laps. For a time he loves Sono, a beautiful Japanese woman, but during most of the novel he alternately fights and welcomes involvement with a beautiful florist, Ramona. Ramona is tough and ultra-experienced. She "understands" Moses and stuffs him with Shrimp Arnaud.

Mad Correspondence

The structure of *Herzog* is not a development but a delineation. It is a comedy of situation rather than of action. Bellow varies the delineation through a record of Moses's thoughts with several flawlessly executed devices. Through flash-backs we learn of his immigrant childhood in Montreal, his boot-legger father and overworked mother, his previous marriages, his love affairs and his serious study.

But it is through letters from Moses to the world that Bellow brilliantly exposes his own opinions and Moses's chief insanity. He writes letters "endlessly, fanatically, to the

by Jeff Lowenthal
SAUL BELLOW

newspapers, to people in public life, to friends and relativs, and at last to the dead, his own obscure dead, and finally the famous dead." Some of the letters are marvously funny—

"Dear Dokter Professor Heidigger, I should like to know what you mean by the expression 'the fall into the quotidian'? When did this fall occur? Where were we standing when it happened?"

and some are serious outcries against the inept operation of the world. None of them, unfortunately, reach the mails.

Autobiography of a Jew

Herzog has been called the most autobiographical of Bellow's books—all of which have been concerned to some degree with the alienation of a Bellow-like individual. In an interview with Robert Gutwillig for the September 20 *New York Times Book Review*, Bellow joked about this, saying that "when a writer runs out of other people to write about there's no reason why he can't use himself."

But *Herzog* is autobiographical in still another sense — in that it is called the "most Jewish" of his novels and Saul Bellow is probably the most eloquent of the widely-discussed "American Jewish novelists" who are said to have the fate of American literature in their hands. Both the style and content of Herzog depend heavily on Bellow's Jewish-immigrant background and his knowledge of Yiddish. In a review for the *New Republic*, Irving Howe tells us that Bellow's style has a debt to Yiddish not so much for its borrowed words as for its "underlying intonation and rhythm."

Elementary Yiddish 101

Mr. Howe goes so far as to say that "in two or three decades students of American Literature may have to study Yiddish for reasons no worse than those for which students of English Literature study Anglo-Saxon."

Whatever its roots, Saul Bellow's prose is tough, vibrant, and colorful. Sometimes epigrammatic ("the story of my life — how I rose from

(Continued on page Six)

Modern Comic Novels Accent Robust View of Humanity

by Jean Kramer '66

Regardless of its quality, comic literature affords a unique opportunity to discover the values that are assumed to be common to an author and to his reader.

It is, of course, reassuring simply to discover that men have not forgotten how to laugh in the age of overkill and the beatles. Although the politicians have had little to say on this score, recent evidence leads us to predict that everything from back-slapping farce to gloomy irony will indeed still be with us in the Great Society.

The justification for this confidence consists of four novels all published within the last year or two: *Flesh*, by Brigid Brophy; *One Fat Englishman*, by Kingsley Amis; *Stick Your Neck Out*, by Mordecai Richler, and *A Mother's Kisses*, by Bruce Jay Friedman. The first two are by British authors, the third by a Canadian, while the last is by an American. All these writers are representatives of a new generation of comic authors.

Novelist's Scope

The most cursory inspection of these novels reveals that their authors have more in common than their ages and dates of publication. In spite of vast differences in their approaches, they share a common uninhibitedly robust attitude to human experience.

The concept of comic decorum seems to be dying with the bald eagle and other symbolic relics of a previous era. Twenty years from now one will probably have to rampage through many a zoology book to discover what, indeed, a sacred cow was.

Freedom From Platitudes

This total freedom is best evidenced in the authors' common attitude toward love. Very likely there is something intrinsically humorous about man's sexual mores. Reading these novels one must feel some pang of pity for those countless romancers who have so diligently sought to place love on a pedestal, safe from the onslaughts of the most brittle iconoclasts, for judging by these novels their efforts have been singularly unrewarded.

All four of these books likewise reveal a social orientation common to much twentieth century literature. Historically the most typical mode of expression for social concern in comedy has been satire. However, while at least three of these novels lean toward the satirical in varying degrees not one of them could really fit a classical definition of satire.

Satire Plight

Because the values of contemporary society defy attempts at categorization and instead insist upon remaining relative and amorphus, few writers have been able to find the kind of well defined social system that is the necessary foundation for a complete satirical statement.

One answer is simply to present society in all its most patent absurdity, which is what both Brigid Brophy and Kingsley Amis set out to do. The most conspicuous problem about this approach is that the writing it produces tends to be terribly boring. Almost everyone has lived through at least one ghastly pseudo-artistic, middles-aping-upper class, neo-jet set cocktail party in his life, and the invitation to relive this harrowing experience through the eyes of an equally nauseated novelist who is not condescend to offer any answers is hardly enough to get the reader beyond page 50.

Would Characters Make Good Guests

Deciding whether or not one would invite any of the characters in a given novel to his next dinner party may not be the most sophisticated or significant question in the canons of literary criticism, but it does get down to the heart of the matter.

Set in London, *Flesh* describes the transformation of a slender, artistically inclined young man who is desperating trying to escape from both his middle-class Jewish background and his assorted sexual inhibitions. Thanks to his wife Nancy, who is an amateur Freudian, Marcus manages to put on about fifty

by Seymour Linden
BRUCE JAY FRIEDMAN

pounds in the course of the book and turns into quite a competent seducer. Marcus never takes on any real substance, however. Some variation of the book's opening sentence, "Marcus knew that people must wonder what Nancy saw in him," is appropriate to the novel as a whole.

More Overweight Don Juans

One Fat Englishman begins where *Flesh* left off, with the adventures of an obese Don Juan. Roger Micheldene is an English publisher visiting in America. During his stay he renews his liaison with Helene Bang, a Danish modern version of Helen of Troy whose husband Ernist is a visiting professor at Budweiser University, a top-drawer beer league (Budweiser's arch enemy is Rheingold) school with surprising affinities to Princeton.

One can only hope that the Swinburne manuscript that Roger brings back to his firm in London is more entertaining then the one Amis presented to Victor, Gollancy Ltd.

Noble Atuk

Stick Your Neck Out, however, is a delightfully zany parody of absolutely everything from Walter Winchell to J. Edgar Hoover. Mr. Richler's characters are superb, and his

Continued on page eleven

Storms from Shakespeare to Suburbia

by David Gahr
JOHN CHEEVER

Cheever and the Short Story Both Thrive in Recent Years

by Robin Reisig

In recent years no literary form has enjoyed so unprecendentedly great a flourishing as the short story, and fe of this form's apostles have met with greater success than John Cheever.

This author of the *Wapshot* novels stands between prophets of doom or hate and urbane, trivial satirists as a kind, humorous, yet severe critic of the comedy, the terrors, and the pathos of suburban life. Characters in his new short story collection, *The Brigadier and the Golf Widow* (Harper and Row), as in "A Vision of the World," despairing, "sit up in bed and exclaim aloud, 'Valor! Love! Virtue! Compassion! Splendor! Kindness! Wisdom! Beauty!'" in a painful, touching attempt to find these values which they have somehow lost, without quite understanding how.

Swim Pool Marathon

Enjoying cocktails at a friend's pool, Neddy Merrill, a suburban Cheever hero who "had a vague and modest idea of himself as a legendary figure" decides he'd like to go home — and make the 8 mile journey by water through the "quasi-subterranean stream" of the string of his neighbors' swimming pools. Naming the stream after his wife, he sets forth to explore the cocktail partied-banks, rejoicing, "Oh how bonny and lush were the banks of the Lucinda River! Prosperous men and women gathered by the sapphire-colored waters while caterer's men ni hite coats passed them cold gin."

But strange obstacles intrude: an empty swimming pool, a jeering public highway, a neighbor who sympathises ith "misfortunes," Neddy cannot recall, and rudeness from servants and a former mistress. When Neddy completes his epic journey, he arrives home, without laurels, to a locked, empty house that has long since been sold.

Tragicomedy

This comic journey with a semi-tragic ending is a good example of Cheever's method.

Money runs out, love affairs (almost all Cheever characters have love affairs as part of the suburban routine) become hollow and mocking. Lovers steal bomb shelter keys.

Hungry Gods and Dogs

Time summarized Cheever's characters' fears: "There are gods to be appeased, and the suburbanite has forgotten even their names."

The terrors of suburbia are vividly evoked in a series of four tales under the title "Metamorphoses". In one, Larry Actaeon, like his classical namesake, is devoured by his hungry wolf-dogs. Another character in this series finds that, alas! alak!; "Her only daughter had been turned into a swimming pool."

The last "metamorphosis" is the least subtle and the most hilarious. All smokers can sympathize with Chever's Mr. Bradish who, under pressure from the recent national report on lung cancer, becomes simultaneously a non-smoker and a maniac. He becomes entranced with a girl whose hair is the color of Virginia tobacco, but to his friends "the screaming of the stranger when he wrapped his legs about her and buried his nose in her tobacco-colored hair" is "barbarous." His undoing comes when, mistaking a young woman for a Lucky Strike, he attacks her on the street.

If we recognize our own cigarette cravings in Mr. Brandish, we must identify more closely, if less willingly, with "An Educated American Woman," the brilliant leader of the *Feminine Mystique* era whose drive and lack of compassion and love destroy her family.

Versatility

This domestic tragedy and the cigarette comedy show to extremes of Cheever's versatility of style and subject within, always, the narrow limits of suburbia. With delicate wit, compassion, and clarity Cheever creates an aura of touching warmth around his often weak middle-aged, middle class victims.

Although, traditionally, only poetry has had a narrower following than the short story, today excellent short stories appear in dozens of maga zines, and Cheever is certainly one of the funniest masters of this growing art.

Art as a Fever Longing Still . . .

by Jane Steidemann '65

Is the richest language a key to the mind, or is it its thickest veil? If men are poor players reciting eloquent lines, do we ever know the selves behind the speechs? If the speeches are sonnets, do we ever know their author?

Impeccable in scholarship, audacious in imagination, Anthony Burgess can make us think we are approaching the mind of William Shakespeare. He succeeds in his illusion far better than any biographer in this centennial year, as he weaves the fabric: he mimics the master in pattern, fecundity of images, and momentum of intellectual energy and entwines with all his own conjectures — but the result is merely a very pleasing screen.

'Nothing Like The Sun'

The novel is *Nothing Like the Sun: A Story of Shakespeare's Lovelife.* The love life is the story of the sonnets, coherently applied to the "facts" of Shakespere's early life, as we know them. The author is skillfull in drawing all the precise data into harmony with the intimations of the sonnets. He is creative in developing out of very little the character and relationship which biographers today do not attempt to confirm — the Dark Lady, lover and betrayer.

The book begins surprisingly — and almost offensively — with her image haunting him as a young boy:

"It was all a matter of a goddess— dark, hidden, deadly, horribly desirable." She enters his life later as a woman from the East, Fatimah, whom he is feverishly drawn to, until he, she, and his patron and friend, the Earl of Southampton, are enmeshed and their loves destroyed.

Aging WS

But the book is not as much a love story as the plot would suggest. Her importance, as well as Southampton's, recede as the playwright becomes more and more involved in his profession and begins to grow ill and old. The plot line grows more hazy under the morass of sketched conversations and indications of personal and national unrest. WS (as he is called) is growing old; and when the story is finished one is surprised to remember that *Richard the Second* has just recently been produced. The sonnets have just been finished and the tragedies are yet to come. "It was she, though, the goddess, unseen as yet, but stirring and kicking like a foetus, that dictated the titles . . . "

Kaleidoscope

From the start the story is built on flashes and memories and pictures and sounds, enmeshed in the mind of the "word-boy" WS: "Goat. Willow. Widow. Tarquin, superb sunblack southern king, all awry, twisted snakewise, has goatlike gone to it. So *tragos,* a tragedy. Razor and whetstone" — a kaleidoscope of play-imagery tossed and twisting in the

ANTHONY BURGESS

mind of a strangely speaking youth. And the constantly shifting momentum of the game of language never ends, but sometimes is lapses.

Impressionistic Pattern

The vibrant descriptions become dramatic — impressionistic scenes and sketches woven into the shifting patterns. Sometimes WS himself speaks, or even writes. For awhile there is a sort of diary, but he is talking about *others* — he says that they see him as "Will, the creaking player." Or we learn of her betrayal, but what do we learn? "I am aware of a manner of glee in all this, the glee of the wronged man . . . The trick is to be glad and noble and to smile . . ."

Whole Cloth

The success of the book depends on the constant shifting of viewpoint, the surprises, the interweaving woof and warp that fabricate facts, data, conjectures into whole cloth. As the story progresses it becomes almost too dense; the author includes every known fact in his story, and at the same time, as the end approaches, he must conclude his own inventions.

Partly by intention, but partly by the overburdened writing, the only clear figure is the aging WS. If Mr. Burgess has been successful, we should know just why, and from what brain the tragedies will be written. Of course, we do not.

While *Nothing Like the Sun* is the best book on Shakespeare's life that the quadri-centennial year produced, it is not the only one. Two genuine biographies and one study of the sonnets have culled the facts on which the novel is based.

A. L. Rowse's biography is a vulnerable work. The author prefaces his book with the statement that he had intended to apologize for writing another book on Shakespeare, but as he wrote it, he found his approach "produced results which might seem incredible, if it were not for the consideration that this is the first time that an historian of the Elizabethan period has tackled them." In particular, he claims to have solved by his historical method the problem of the Friend of the sonnets. While he is on fairly safe ground, since he "proves" it is the Earl of Southampton, the most popular choice of critics, he does not convincingly indicate how his amazingly new historical method differs from that of other writers.

There are other problems in his book. Principally, it is less a biography than a history of the poems and plays, and a discussion of the period. It is crammed full of uninteresting data like the occupation and education of Shakespeare's son-in-law John Hart. While his historical scholarship may be exhaustive, his story is padded and his language plodding.

Biographical Literary Scholarship

Much better than Mr. Rowse's book is the biography of Shakespeare by Peter Quennell. More compact, controlled, and relevant to Shakespeare, this biography is written with literary sophistication, and without pompous declarations of definitive successes. He weighs all the choices for the Friend, and for the Dark Lady as well. He does not decide on a single one, but he at least dates the sonnets tentatively.

Anyone who is convinced by the above authors that the Earl of Southampton is unquestionably the recipient and subject of the sonnets will be surprised by a small discussion of the *Sonnets of Shake-*

Continued on page ten

Language of Poetry Breaches

Soviet Describes His Poetry

by Ellen Boneparth '66

I was first attracted by the haunting face on the cover of the new paperback edition of Yevgeny Yevtushenko's, *A Precocious Autobiography* (Dutton Paperbacks, $1.25). The face was textured like a Seurat painting; yet, it had great intensity in all its features, especially in its eyes. Then, I remembered that I had heard about the young Russian poet who had rebelled against Soviet authority and recalled that a critic had titled this book a "presumptuous" autobiography.

A reading of this book, Yevtushenko's major work in prose, does not however, suggest that the author is presumptuous. The young Russian writes about his personal ideals and goals as a poet with such passionate sincerity that one cannot help but admire him.

Influence of Early Years

Yevtushenko had a delinquent youth, much in the style of the *poetes maudits* in France, but his contact with corruption and hypocrisy did not make him cynical. After relating a very poignant episode, Yevtushenko concludes that "that day I found out that all the values in the world are more or less questionable, but that the most important thing in life is human kindness."

Yevtushenko's fascination with poetry began at an early age but he was discouraged from making it his career throughout his school years. His first mentor was an editor of *Soviet Sport* who published Yevtushenko's sports poems, while urging him to write about something important. Not heeding his mentor, Yevtushenko found after the publication of his first volume that "my writing was too pretty. What was all my searching for form worth if the means became an end in itself?"

EVGENY EVTUSHENKO

This disillusionment had a dramatic effect on Yevtushenko. His searching for an end resolved itself in a personal revolution against what he considered the perversion of communism.

The death of both the real and the mythical Stalin, and the subsequent shame of all the Russian people who had succumbed to blind hero-worship of Stalin turned Yevtushenko's revolution from a personal to a poetic one. He notes that "after Stalin's death, when Russia was going through a very difficult moment of her inner life, I became convinced that I had no right to cultivate my private Japanese garden of poetry. And the great Russian poets came to my help, showing me that civic poetry can be the most moving if the poet gives his whole heart."

At this point, Yevtushenko begins a justification of his poetry. He is somewhat self-righteous and moralistic, disparaging criticism of his writing as the prejudices of dogmatists. This final section loses the emotion and enthusiasm of the rest of the book.

Last Poetry of Roethke Flows With Rhythm of Eternal Journey

By Jane Steidemann '65

The posthumous collection of Theodore Roethke's last poems is appropriately titled *The Far Field* (Doubleday and Co.), for the "far field" in the poems is the goal and destination of an end-of-life journey.

But merely to label the destination is too easy. As a child the poet did it himself, when he explored the dump beyond the nearest field and "learned of the eternal." He watched the rotting of a dead rat, of a tom-cat, of rabbits and birds killed by the mower of the watchman, upon the heap of decay. There "I learned not to fear infinity, the far field, the windy cliffs of forever."

Longing for Eternity

The field was full of things that had lived. Is the poet's reawakened longing a desire for the "windy cliffs of forever," for the absolute, or is it a wish for the past, for an eternity rife with things alive? As a boy, he said, "I'll return again as a snake, or a raucous bird . . ." Perhaps it is also the poet's garden of the imagination that he longs for. Living or decaying, the natural world has always provided the turmoil behind his poems. But whatever eternity he is moving toward, it is a journey of the body "with the motion of a soul."

The journey of this "North American Sequence" is a modern one.

"I dream of journeys repeatedly
Of driving alone, without luggage,
out a long peninsula . . .

The carefully limned grey world never loses its reality. Like the child when he "watched and watched till my eyes blurred from the bird-shapes" he watching nature still, but his recordings do not blur. Just as important, he is charting his spiritual journey: "The lost self changes, Turning toward the sea."

Reminiscent of Whitman

The sequence recalls Whitman's later poems. Roethke surrenders strict meter to the rhythm of the mind. Like Whitman's, his metaphors are elemental and he moves easily between these elements and their meanings. Compare:

I sway outside myself
Into the darkening currents,
Into the small spillage of driftwood,
The waters swirling past the tiny headlands.

with Whitman's:

I too but signify at the utmost a
a little washed-up drift,
A few sands and dead leaves to gather,
Gather, and merge myself as part of the sands and drift.

The other poems in the book are of all varieties, as Roethke's poems have alway been: love pomes, pure songs, intricate or free-verse lyrics. The epithet "Yeats-like" comes to mind almost at once, and the resem- poems' uniqueness. The most pleasing are the most original, the poems which delicately treat of individual small animals or flowers. "The Geranium" is a lady, but "bedraggled . . . like a sick poodle, or a wizened aster . . ." He needs her, she endures him, "the two of us, alone, both seedy, Me breathing booze at her, She leaning out of her pot toward the window."

A number of poems repeat imagery of the first "North American Sequence," so that e feel the book as a whole is a study of the poet's loneliness and his longing for a satisfying aloneness. For this poet the journey to death is a search through nature.

Robert Lowell, Exc Argues Elusively "F

by Jane

Although general statements about many modern writers may be risky, they are not usually hard to formulate. But the continual development in tone, method, and perhaps purpose, in the poetry of the most praised American poet writing today checks easy generalizing. To try to be inclusive about even the new book *For the Union Dead* by Robert Lowell (Farrar, Straus, and Giroux), is to approach being irrelevant.

The title poem, one of the easier because it is grounded in history and stone artifact, centers on a stone relief in Boston that depicts a Civil War colonel and his Negro regiment. "Their monument sticks like a fishbone/ in the city's throat." The poem is ironic ("There are no statues for the last war here"); modern ("When I crouch to my television set,/ the drained faces of Negro school-children rise like balloons"), and biting, ("A savage servility/ slides by on grease.") It is a comment on men, and on America today, based on an acceptance that the "race problem" is as significant for all America as for Negroes alone.

While the new poems are shorter and less formal, they are as always dense with imagery which is, as always, fresh. Mr. Lowell's images strike us immediately as perfect.

Saul Bellow's 'Her

(Continued from page Four)

humble origins to complete disaster.") the style of Herzog is characteristically unexpected and never lulling. Instead it jars the reader and tosses him from idea to idea — a rich and wonderful experience.

Major Talent

Saul Bellow has written five other novels and currently has a play off-Broadway; *The Last Analysis*. His first novel *Dangling Man* was a record of the psychological struggles of an unemployed young man waiting to go into the army. It is written in the form of a diary and was heralded as the beginning of a brilliant literary career.

The Victim, Bellow's next novel, published in 1947, has been described as a fable demanding to be interpreted in moral terms and dealing with the difficulties of making a sure moral judgment. Mr. Bellow spoke about this problem last year at Wellesley in connection with the problem of the modern religious novel.

National Book Award

The *Adventures of Augie March*, Bellow's next novel, received the National Book Award in 1953. It is an enormous sprawling novel, a modern-day comic picuaresque pageant

Barriers of Time and Place

Francis Parker

llent in Imagery, the Union Dead"

idermann '65

or example:

My whole eye was sunset red,
the old cut cornea throbbed,
I saw things darkly,
as through an unwashed gold-
fish globe.

ith consummate skill he employs
ch a wealth of vocabulary that he
sses beyond the stylish appropri-
eness of image we find in some
odern writers. Unusual and "or-
nary" language mingle effectivelly
his poetry without a repelling jolt.

Back and forth, back and forth
goes the tock, tock, tock
of the orange, bland,
ambassadorial
face of the moon
on the grandfather clock.

"Some of the poems may be close
symbolism," said Mr. Lowell in
n interview with G. S. Fraser of
e *New York Times*. While Mr.
owell's well-known subjects like
oston and objects in Boston are
recisely recreated, and yet seen
new, they them selves are not sym-
ols. They are essentials in poems
hich in their entirety "may be
lose to symbolism." If we tried to
nply that statue of Colonel Shaw in
For the Union Dead" is a symbol,
e would find ourselves reciting the
hol epoem in order to explain ex-
ctly what we meant.

g' . . .

d of the Chicago-born boy-hero,
gie. *Seize The Day*, published in
6, is shorter, more tightly com-
sed, less comic than ironic and
terly convincing as a portrait of
hausted despair.

In *Henderson the Rain King*,
llow's next-to-last, he adopted a
nner more like that of *Augie*
rch than of *Seize The Day*.
erzog has been described as a
ppy blend of Bellow's two out-
ks: the comic and the melancholy
combining the power and hilarity
Augie March with the seriousness
Seize The Day. Irving Howe calls
se two moods the "Russian and
American," or the "melancholy
d the bouncy." It is clear that
erzog is a step ahead in the de-
lopment of Saul Bellow's genius,
step received with delight and gra-
ude by his readers.

**Societies are considering ad-
mitting new junior members at
the beginning of the second
semester. If you are interested
in joining, please send a note to
that effect to Susie Robbins,
McAfee, before Thanksgiving re-
ess. The decision will be based
n your response.**

Frost Corresponds With Wit, Wisdom

by Lisa Reed '66

It has become the fate of the renowned that their private lives become public property. As poet laureate of the United States, so to speak, Robert Frost certainly could not have hoped for exemption.

Ultimate revelation was inevitable, although perhaps he did not anticipate that Louis Untermeyer, one of his closest friends, would be his Judas. Complying with Frost's request, Untermeyer waited until after Frost's death to release the book that would undermine the sentimental schoolboy myth of Robert Frost, the kindly rustic.

It would be a valid criticism to mention that letters to just one correspondent do not necessarily present the whole man, that a person conducts himself differently with different people. Certainly Frost's correspondence with a man who became one of his closest associates, however, must be illuminating in *some* respects. Untermeyer is in a position to elucidate his friend's letters, which he does very well by explanatory notes rather than by including his own replies.

Radiantly, Robert Frost

On a strictly superficial, 1500-word-per-minutes level, these letters are thoroughly entertaining light reading in uncomplicated, often colloquial prose. The Frost legend is enlarged upon by frivolous, unoffensive cynicism: having mentioned that he had been referred to as "a radiator of the poetic spirit," Frost signs the letter "Radiantly, Robert Frost." There are extravagant word plays — "Sinceriously, Robbered Frossed" — and painfully persistent puns, flightly speculations and ludicrous comparisons.

Frost displays an almost Emersonian propensity for producing quotable quotes, maxims on anything from God and country to village scandal. "The beauty of enmity is in insecurity." "It (a poem) begins as a lump in the throat, a sense of wrong, a homesickness, a lovesickness." "Form is with the rich, material with the poor." etc., *ad infinitum*. The difficulty, even with Untermeyer's notes, lies in determining what is sincere and what is mocking.

Beneath The Frosting

But this layer of playfulness is frosting on the cake. From beneath it emerges a more credible human being. Wildly jealous at the first of his career, Frost viewed other poets as rivals, critics as enemies, and Untermeyer as his protector against them. Almost all his contemporary fellow poets are the object of his scathing observations at one time or another. (Of Edgar Lee Masters, ". . . my original suspicion, not that Masters is just dead but that he was never very much alive.") Also, art for its own sake was not for Frost. He says, "I think that a book ought to sell. Nothing is quite honest that is not commercial." He knew that

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The Larry Stark Press has published another book. It is a collection of poems by Radcliffe sophomore Judi Namias, called ON MY KNEES. It is only 15c, at the Paperback Booksmith.

And while you're there, you should buy your own copy of Peter Guralnick's short story collection, ALMOST GROWN.

You can get them both at the Paperback Booksmith, 68 Central Street, in Wellesley.

Poet in Partial-Residence Pursues the Muse

by Jane Steidemann '65

Mr. X. J. Kennedy, who first came to Wellesley last year to read (and sing) his poems, is teaching Wellesley's poetry writing seminar this semester. He is the author of a book entitled *Nude Descending A Staircase*, (The Lamont Poetry Selection of 1961), which is a rare combination of delicate and heatry poems.

His unusual first initial (which is not an abbreviation) Mr. Kennedy explained as an effort to distinguish himself from the well-known Kennedy family (formerly, his first name was Joe). Having signed his name this way to a number of poems which were published in the *New Yorker*, he felt obliged to continue.

Fiendish Assignments

The poetry course he teaches is a "combination of letting students run wild and giving them some fiendish assignments." A fiendish assignment, Mr. Kennedy suggested, might be to transpose Shakespearean blank verse into heroic couplets. Already interesting forms like the villanelle and sestina have been used and more will be required.

Besides imitating good poets, the class will study some bad poetry, "so everyone will feel superior." Text for this enterprise will be *The Stuffed Owl*.

A poetry course can give students a chance to write or, for those who

by Jane Steidemann
X. J. KENNEDY

do already, more time to do so. A teacher, said Mr. Kennedy, can show them techniques that perhaps they could not find on their own. "And there's always the chance of writing something really good."

Mr. Kennedy began writing poetry after enlisting in the Navy for a term of five years. He had completed everything for a doctorate in English at the University of Michigan — except his thesis. "My prospectuses were hopelessly confused," he remarked. Finding himself "floating around on a destroyer," he began to read long Russian novels and to write poems to pass the time.

Ninth on the List

Before going to college he was not particularly interested in poetry, although he had studied English and had written a few poems. "In high school I liked science fiction, girls, old movies, jazz . . . Poetry would have rated a poor ninth." It was the poetry of Hart Crane that aroused his interest.

Mr. Kennedy believes in some things which he feels are considered old-fashioned. One is rhyme and another is songs. He feels that rhymes are anywhere near exhausted, and that much can be done with off-rhymes and eye rhymes. Among songs, he especially likes folk ballads. Last year as a reading poet he read aloud "The Ballad of the Man-made Moon" and sang "In a Prominent Bar in Secaucus One Day" (to the tune of "Sweet Betsy from Pike.") As a symbiosis of poetry and music, a song has a potential which was fulfilled once at the court of Queen Elizabeth I but has long since been displaced by tin pan alley.

Learn From Whom You Can

As influences on his writing, Mr. Kennedy mentioned the ballads, Emily Dickinson, and a few French poets. "You learn from whomever you can. Some poets you love the

Continued on page eleven

Quiet Revolution in U.S. Law

Gideon's Trumpet: Poor Man Wins

by Rosy Metratler, '66

Does the Constitution allow a man to be tried for a crime without the aid of a lawyer because he cannot afford one? Few of even the most well-informed citizens realize that as late as 1962, the Constitution was being interpreted in just this way. Behind this question was a long history of controversies among judges, statesmen, and political philosophers on issues going to the very nature of our constitutional system and to the role played in it by the Supreme Court. *Gideon's Trumpet* (Random House, 1964, 262pp.) tells this story.

Clarence Earl Gideon, a poor white inmate of the Florida State Prison with a substantial record of relatively minor offenses, asked just this question in his appeal *in forma pauperis* to the Supreme Court in January 1962. Gideon had been convicted of the crime of breaking and entering "with the intent to commit a misdemeanor, to wit, petty larceny." Supreme Court should hear his case, he said, because the Fourteenth Amendment to the Constitution (the due process clause) requires that all citizens tried for a felony crime have aid of counsel, regardless of their poverty. Gideon had asked the court in Florida to provide him with a lawyer, and he had been refused. Little did he know that the tide of history was in his favor, that his question would result in a revolution of the Supreme Court and of American legal thought.

History Behind Gideon's Case

Just 20 years before, in a six-to-three decision that had surprised many and had been disputed ever since, the Supreme Court had rejected the contention in the *Betts vs. Brady* case that the due process clause of the Fourteenth Amendment provided a flat guarantee of counsel in state criminal trials. The Court had decided instead that this guarantee held only in special circumstances, when denial of counsel should constitute "a denial of fundamental fairness, shocking to the universal sense of justice." As later cases refined the rule of *Betts vs. Brady*, "special circumstances" were seen as illiteracy, ignorance, youth, or mental illness, the complexity of the charge against the accused or the conduct of prosecutor or judge at the trial.

The question ultimately raised by Gideon's request to the Court was the repeal of its earlier decision. The real issue at stake was the question of states' rights: should the Supreme Court make a decision which would necessarily involve all the states, or should it leave this decision to the individual states?

In the years since *Betts vs. Brady* the application of the "special circumstances" test had been inconsistent in many cases and differed greatly in its interpretation by state courts and the U. S. Supreme Court. Uuncertainty about this rule had resulted in a flow of appeals to the Supreme Court, the court of last resort whose agenda had become more and more crowded every year.

The well-known Washington, D. C. lawyer chosen by the Court to represent Gideon was Abe Fortas, one of the country's outstanding appellate advocates, who defended the Texas Democratic boss "Duke of Duval", and more recently Bobby Baker and Walter Jenkins. Fortas looked to the inconsistency of the *Betts* rule and came out with a point relevant to the issue of states' rights, skillfully presented his oral argument January 14, 1963. "I believe that *Betts vs. Brady* does not incorporate a proper regard for federalism. It requires a case-by-case supervision by this Court of state criminal proceedings, and that cannot be wholesome . . . Intervention should be in the least abrasive, the least corrosive way possible."

Supreme Court's Decision

When the Court handed down its opinion the following March, the nine justices were unanimously agreed in

Continued on page eleven

Ole Miss Professor Examines The Closed Society of South

by Marjorie Siegel '66

by Karin Rosenthal
DR. JAMES SILVER

Segregation in Mississippi is more than defiance. In the eyes of Dr. James Silver, Ole Miss history professor, it is ingrained "insurrection . . . spiritual succession from modern America."

Mississippi: The Closed Society is Dr. Silver's most recent and comprehensive attempt to painfully portray this way of life: its growth, its stagnancy, its necessary breakdown. This "passionate polemic," as termed by the *New York Times Book Review*, fills the reader with the same shocked disbelief and confusion which captured students during Dr. Silver's lecture on the Wellesley campus about a year ago.

But the book is not merely a polemic, nor is it solely passionate. Dr. Silver first presented his general thesis of a closed society as the retiring president of the Southern Historical Association and, in the words of the *New Yorker* he displays "the historian's care in placing blame precisely where he thinks it belonged."

Despite his shame in Mississippi segregationists, Dr. Silver admits to liking the state and wanting to remain there, unlike the 50-odd professors who found it necessary to leave. This feeling for the state allows him to describe the situation with a penetrating frankness denied to an outsider.

Riot Is Incentive

Dr. Silver's immediate incentive for writing this book was the night-long riot at Ole Miss Sept. 30, 1962, during the admission of James Meredith. Seeing, among other things, that "18 and 19 year-old students had suddenly been turned into wild animals," the professor became "obsessed" to tell the story not only of that evening but of Mississippi as a whole.

To Dr. Silver "that violent response was inevitable," due to the closed society or "establishment of orthodoxy" which emerged during the reconstruction period and has been intensified ever since. In Mississippi "the traditional view of reconstruction has been thoroughly exploited," exaggerated and distorted, leaving the state blameless and the federal government undeniably wicked.

Negro Only Issue

Not only did the Negro problem become a central concern—it became the only concern, so that in 1964 Dr. Silver can truthfully say that in Mississippi politics "there is no issue beyond supremacy of the white man."

Everything is subordinated to the issue's four basic tenets: that the Negro is biologically inferior, that segregation has the sanction of the Bible and Christianity, that the aptitude of the Negro is for menial labor only and that racial separation is an absolute requirement for social stability.

Closed Society Works

The closed society is one in which the leading Citizens Council can list as subversive the Red Cross, FBI, Elks, Jewish War Veterans, Methodist church and National Lutheran Council — and get away with it . . . where recommended texts for third and fourth grade read, "God wanted the white people to live alone. And he wanted the colored people to live alone; Negro people like to live by themselves; God has made us different and God knows best."

Voices of Acquiescence

Perpetuating this society are "voices of acquiesence," which elsewhere one might expect to be voices of dissent. Churchmen and teachers have been intimidated and those who

Despite everything, Dr. Silver is convinced, "it seems inescapable that Mississippians will one day shed their fantasy of past and present and will assume their obligations as Americans," although this can come about only through intervention by the federal government.

Wagar Anthology on H.G. Wells Makes History Vibrantly Vital

by Jane McHale '66

Prophet, journalist and social critic — these are the tri-focal positions of H. G. Wells treated in W. Warren Wagar's anthology, *H. G. Wells: Journalism and Prophecy.*

Mr. Wagar of the Wellesley History Department treats Wells as an exciting social observer immersed in current history with an insight into the future and a comprehensive grasp of the past. He maintains in his Introduction that "there is no sharp dividing line between Journalist Wells and Prophet Wells nor for that matter between both of them and Novelist Wells." Thus, all included selections ring with a vital present awareness and future implications sounded with energetic literary flourish.

History for Pleasure

The New Republic (October 31) in reviewing Mr. Wagar's book termed it "as fresh and meaty as a new laid ostrich egg." Mr. Wagar competently selected his sources to convey their original flamboyancy for pleasurable reading and to present an orderly perspective of the many sides of H. G. Wells. Science fiction, autobiographical and political novels are not included in the anthology but referred to as sources for complete reading.

The political current affairs commentaries from the pre-World War I to World War II period are chronologically presented in the first section of the book entitled "Forecasts and Impressions". Well's early comments on the possibilities of devastating war and armaments, labor unrest, the growth of suburbia, and the chance of economic slump show his extraordinary prophetic perception. His views of the Nazis, Fascists, League of Nations and the New Deal illustrate his pessimism in the ability of humanity to come to its senses to alleviate current situations. Fearing the catastrophic goal mankind was heading towards, Wells expounded Fabian Socialism and ideal utopian ideas to improve society. He met every political situation with his vibrant analization and often poignant cynicism.

As on the spot observer and reporter, Wells interviewed the primary figures of his time. Such varied individuals at T. R., Lenin, Stalin, Churchill, F. D. R., Hitler, DeGaule, Pavlov, Henry James, Joseph Conrad and George Bernard Shaw were the objects of Wells' questions and evaluation. His analyses of each show his perception of the man as well as his role in history.

Of Teddy Roosevelt, he astutely remarks, "Today, at least, the 'Teddy' legend is untrue". He terms Lenin "a personality entirely different from anything I had expected to meet." He praises Churchill with "Now it is as though some merciful power has been putting together this most abnormal Englishman for the hour of Britain's utmost need." After speaking to Booker T. Washington, he writes, "Whatever America has to show in heroic living today, I doubt if she can show anything finer than the quality of the resolve, the steadfast effort hundreds of black and colored men are making today to live blamelessly, honorably, and patiently, getting for themselves what scraps of refinement, learning and beauty they may, keeping their hold on a civilization they are grudged and denied."

The final section of this well-ordered anthology presents the "Visions" of Wells, his dreams of an organic world society and his pessimism that this state would ever be reached. Printed for the first time is an excerpt from "Mind at the End of its Tether", exemplative of his final despair in 1945. He moans in desperation that, "Our universe is not merely bankrupt; there remains no dividend at all; it has not simply liquidated; it is going clean of existence, leaving not a wrack behind." On this note ends a fascinating book on a most extraordinary figure.

"Frontier of the Unheard-of"

by Ellen Jaffe '66

Until recently, I associated Dag Hammarskjol with the Congo, the United Nations and worldly success; he was that typical twentieth-century leader, the Diplomat. Now, however, I shall never hear his name without thinking of his remarkable spiritual diary, *Markings*, recently published posthumously by Afred A. Knopf, Inc.

Mr. Hammarskjold's art lay more in creating a faith and a new life for himself than in writing about them; the man is ultimately the greater masterpiece, to which his book only bears witness. But how fortunate we are to have this witness! The book, like the man, is a passionate cry for true communication.

Furthermore, the style itself, sculptured and direct, is part of the book's power. The diary seems to have been part of Mr. Hammarskjold's pilgrimmage; he called it "a sort of *white book* concerning my negotiations with myself — and with God." Before his death he envisioned publication: "perhaps it may be of interest to somebody to learn about a path about which the traveler who was committed to it did not wish to speak while he was alive." His real purpose in writing was always personal, however. The entries begin in 1925 and end in 1961.

by Karsh, Ottowa
DAG HAMMARSKJOLD

In our age, in any age, faith is hard, and God appears only to the individual, not to the herd. Although Mr. Hammarskjold often writes down passages of scripture, he does not accept ready-made answers but uses these passages as he uses poetry, people, and nature, in his struggle to find "not I, but God in me." He writes, "I am the vessel. The draught is God's. And God is the thirsty one."

His many allusions to Christ should make us reconsider the identity and the immanence of Jesus.

This book might be defined as the *quiet* agony of an ego shedding self after self to finally realize itself purified in God. The reader with empathy and understanding can feel some of his loneliness and longing. Mr. Hammarskjold is looking, deeper and deeper, into a spiritual mirror in which he sees his own unworthiness and the temptations before him. "So, once again, you chose for yourself — and opened the door to chaos." But he does this "not to brood over my pettiness with masochistic self-disgust, nor to take a pride in admitting it — but to recognize it as a threat to my integrity of action, the moment I let it out of my sight." He yearns, in the permanent relationship with God for which he feels "chosen" and in the transient ones with men, to give himself with love. Behind all is an awareness of the destructive force in life, and a sense of freedom from this force. Death is only one element — although an important one — of this destiny of self-sacrifice, and the way man dies is more decisive than the fact of death. Specific incidents from real life are only implicit, transmuted into meditation or poetry.

Haiku

The poetry that Mr. Hammarskjold wrote is often his own version of Haiku: the short, classically seventeen-syllable Japanese poem which expresses a Zen-like insight into and communion with the Universe. In these and the other poems the images reveal as well as describe man and nature. Two of the Haiku are:

Because it never found a mate,
Men called
The unicorn abnormal.

Choked by its clown's mask
And quite dry, my mind
Is crumbling.

I tried comparing *Markings* to Camus's *Caligula* (see last week's News). Like Caligula, Dag Hammarskjold looked into the abyss, but he found a way not to fall in. Like

Continued on page ten

Writers Meet At Breadloaf

by Ellen Jaffe '66

For two weeks in August, for the past 36 years, a group of writers, would-be-writers, students, and teachers have converged on Breadloaf Mountain in Middlebury, Vermont for the now-famous Breadloaf Writers' Conference.

The auditors and contributors have come from as far away as California to hear professional writers of fiction, poetry, and non-fiction discuss the art and the craft of writing and comment on particular manuscripts. Robert Frost was one of the founders of the conference and his indomitable spirit still pervades the air.

Writers Gather

John Ciardi, Poetry Editor of the Saturday Review, has been Chairman of the conference for the past several years. This post was originally held by Theodore Morrison, Professor of English at Harvard, who gave a guest lecture at Breadloaf this summer.

This year there were three poets in addition to Mr. Ciardi: Howard Nemerov, who teaches at Bennington and whose latest book is *The Other Room of the Dream*; Robert Pack, of Middlebury and author of *Guarded By Women*, and David McCord, whose books include *Oxford Nearly Visited*. Each approached poetry from a slightly different viewpoint, but all emphasized the concurrence of form and meaning that must be achieved through discipline as well as imagination. Mr. Ciardi urged poets and all writers to "try to use the language better than you know how" and meaning should follow.

Poets On Poetry

Mr. Pack presented close readings of poems by Robert Frost and Theodore Roethke. Mr. Nemerov commented that poets do not "break up their lines to weep," but he added that in daily life poets are not the people who urge killing those who say "sibboleth" rather than "shibboleth."

Speaking on the novel and short story were William Sloane, Editor of the Rutgers University Press; Stanley Elkin, author of the recent novel *Boswell* (and a cousin of Mrs. Patricia Spacks, Assistant Professor of English at Wellesley); Shirley Jackson, author of "The Lottery," *The Haunting of Hill House*, etc.; and Nancy Hale, who has written *Patterns of Perfection* and other fiction and compiled an anthology, *New England Discovery.*

Their talks ranged from Miss Jackson's reading of a story written by her 15-year-old daughter to Mr. Elkins sweeping and penetrating analysis of the novel as an art form.

New View of Non-fiction

Brock Brower, who has held editorial positions on *Esquire* and *Saturday Evening Post* and is now editor of the *Transatlantic Reveiw*, and Dan Wakefield, author of *Revolt in the South* and other books and articles on contemporary society, spoke on aspects of "non-fiction" writing.

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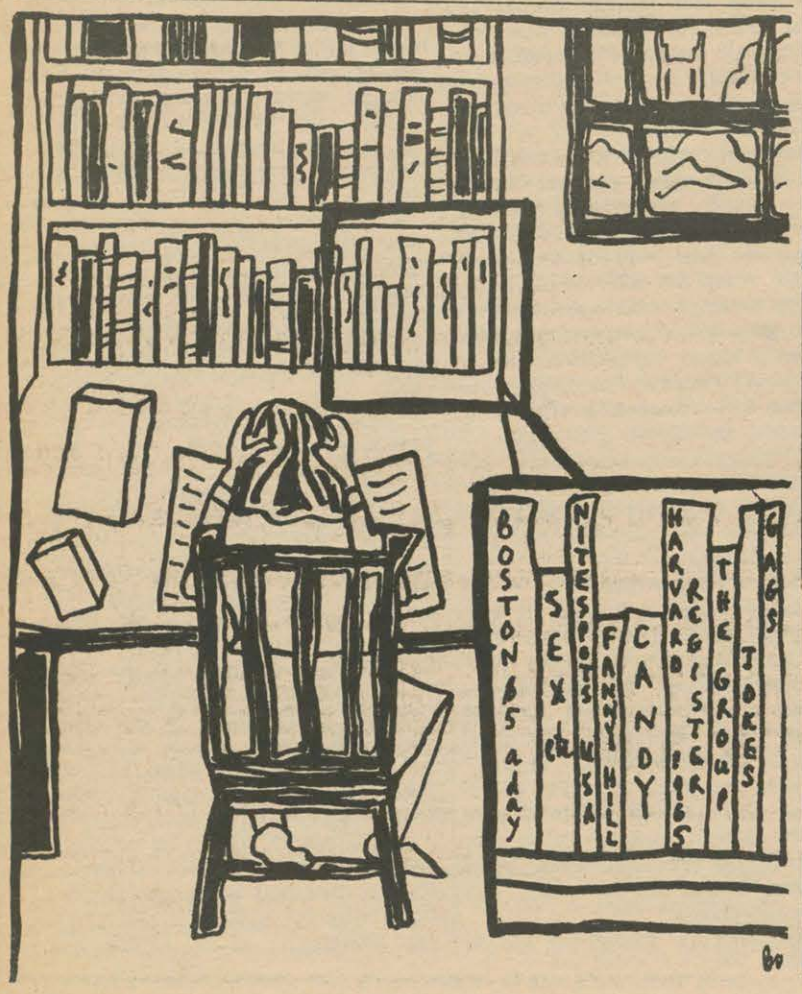

Markings...

Continued from page nine

Caligula, he is following a road to its end — but his end is one of possibility and peace, despite the almost physical despair of some of the lines. Caligula says No, Dag Hammarskjold says Yes.

This book is the product of a double-translation. W. H. Auden, who knows no Swedish, was asked to translate, and Leif Sjoberg, a Swede with a good working knowledge of English, provided him with a literal translation, often suggesting several alternatives for the more ambiguous expressions. Auden's note on the problems of translating is interesting. He knew Hammerskjold slightly and writes "I loved the man from the minute I saw him."

This is a book to be read and reread many times, and to share with someone we think we love.

Paperback Booksmith Entrepreneur Styles Self Art and Book "Idea Man"

by Jane McHale '66

The Paperback Book Smithy is a tweed-jacketed 32-year-old man named Marshall Smith. As founder of the seven stores "dedicated to the fine art of browsing", he directs the book business from his cubby-hole office at the Brookline store at Coolidge Corner.

Mr. Smith opened his first store on Arlington Street across from the public gardens three and a half years ago. He had been working for a brokerage firm in New York after graduation from Dartmouth and Columbia School of Business when he decided that he wanted to do something on his own. "I wanted to be an entrepreneur in something related to the academic world but my strongest point was business," he said.

New Era of Paperbacks

Entrepreneurial energy was directed toward the paperback business because that was the developing field at the time. Mr. Smith recounted that the first paperback stores opened in New York about five years ago. After talking to the owners and theorizing that "Boston was two to five years behind New York," he started his chain in his home town area, improving on the New York model. He admits, however, that paperbacks are "a very difficult business field; for example, the first New York chain went bankrupt."

Explaining his present position, Mr. Smith said, "I try to dream up ideas or fill in where I'm needed." He orders all new titles for the stores and visits the general managers to check on sales and current problems. The purchasing of prints for the Brookline and Wellesley stores are done by Mr. Smith and his wife Judy. "We choose the prints individually, buying them from people in New York or taking them on consignment from local artists", he explained. The chief problem in the print gallery, he felt, was that many browsers didn't understand the difference between an expensive original print and the 50c variety reproduction. Even if they didn't sympathize with the print prices, window shoppers ambling into the Brookline store to see the Graphics International prints, are encouraged to find books to meet their budgets.

Idea Man

In addition to initiating the print sales to attrack the curious, Mr. Smith started a new promotion gimmick, "The Paperback of the Month" three months ago. He and the store managers meet to agree on the book which they publicize for the month, often including mimeographed reviews and criticism with the display. The current paperback of the month is Harry Roth's *Call it Sleep*, about which Mr. Smith was personally excited. "It's a very interesting book," he said, "since it was originally written in 1933 and is now being refound." The first two selections were *Beyond the Melting Pot* and T. H. White's *The Once and Future King*.

Decentralized Direction

Mr. Smith characterizes his stores as "all a little different since each store manager does as much as he can." While he picks the store location and orders from publisher's lists, the managers devise their clever window displays of books and theatre notices and cater to the customers. Together they have decided to offer "maximum service in Wellesley" and to "aim high in literature", avoiding the dirty book competition on Washington Street. Maintaining a policy to "aim high," Mr. Smith hesitates to sell greeting cards in the store. He feels that "cards lower the estimation of the store in people's minds and they'd rather spend 50c on a book than 25c on a card."

Current bestsellers at his store include *Call it Sleep*,; Baldwin's new play, *Blues for Mr. Charlie* and *The Next Step*, recently issued by Radcliffe. Mr. Smith theorized that the Radcliffe Book will be most popular at Wellesley as well as at the Cambridge store.

Hollywood Helps Best Sellers Escape Path of Oblivion

by Barbara Elden '66

A few best sellers are notable books, ones which will one day take their place in literary history. Most, however, are simply good, exciting entertainment, books which are to be read once and then to be put away.

So in the past such best sellers have had relatively short lives. Eventually they start sliding down the "Best Sellers" list into oblivion. But today producers intercept the process in attempting to increase the fame and prolong the life of these books by making them into spectacular movies. "Adapted from the best-seller by . . ." is becoming an increasingly common credit on the movie screen.

Before it could be forgotten, Warner Brothers seized Herman Work's lusty novel, *Youngblood Hawke*, for the cinema. James Franciscus plays the title role of the young writer from the hills of Kentucky whose powerful words and indestructible personality carry him to the top of a highly competitive world.

Evelyn Waugh's *The Loved One* is soon to be released in film form. Directed by Tony Richardson of *Tom Jones* fame, this satire ridicules American's concepts of love and death and stars Rod Steiger as Mr. Joyboy who runs a funeral parlor for animals.

Super-Stars

Frank Sinatra will star in *Von Ryan's Express* as an American flier who in World War II poses as a German to help 1000 British and American P.O.W.'s get through enemy lines. The movie is taken from David Westheimer's thriller.

Nikos Kazantzkis' timeless novel, *Zorba, the Greek*, soon can be seen as well as read. Anthony Quinn stars as Zorba, the hero who makes "most modern fiction heroes seem like dyspeptic ghosts."

Michelangelo's tormented life is becoming a movie subject. Taken from the book by Irving Stone, *The Agony and the Ecstacy* will star Charlton Heston as Michelangelo and Rex Harrison as Pope Julius II.

Some modern classics are also being revived for the screen. Katherine Anne Proter's "strong, unsparing contemplation of the human race," *A Ship of Fools* is scheduled to be released soon. Kim Novak plays a leading role in the film version of *Of Human Bondage* by Somerset Maugham.

One of the most popular children's books written in this century is finding its way to the theater. P. L. Travers' enchanting story of *Mary Poppins*, the wonderful nanny who can fly has been filmed by Walt Disney and stars Julie Andrews as Mary.

The conflict between England's Henry II and his Chancellor and then Archbishop, Thomas Becket, is the subject of Jean Anouilh's powerful drama *Becket* which has now been filmed. Richard Burton plays the title role and Peter O'Toole plays his king.

Shakespeare...

(Continued from page Five)

speare by John Dover Wilson. Its subtitle, "For the Use of Historians and others" may be an allusion to historian A. L. Rowse, because Mr. Wilson "proves" that not the Earl of Southampton, but William Herbert the Earl of Pembroke, was the Friend. Basing his argument on an unconventional dating of the sonnets — beginning in 1597 or 1598, rather than the more usual 1594 or 1595 — Mr. Wilson elucidates traditional objectives to Southampton. Then the reader, bereft of his presuppositions by Mr. Wilsons' point-by-point dismissal is psychologically eager to accept William Herbert, the only alternative, as the Friend.

Rights Leader Sees Impasse, Calls for More Creativity

by Susan Paige '68

A flow of ideas was set in motion last Thursday night when Reginald Lewis, leader in the equal rights movement, spoke on "New Trends in the North" as part of the Wellesley Civil Rights Group symposium. Mr. Lewis's main theme was that the current movement has reached an impasse as it begins to touch subtle, basic problems and that there is no solution unless in more creative, critical thought on the part of the individual.

To begin the lecture he questioned the audience to determine their expectations of society in the near future, so that he might gain a feeling of relative vantage points. It soon became clear that while the audience tended to be hopeful, Mr. Lewis believed that "the trends don't lend themselves to optimism."

Optimistic Myth

In explaining the problem of why this impasse or inertia exists in the civil rights movement, he made frequent reference to the "pie in the sky myth." In other words, people like to think that anyone who tries to lead a conventionally respectable life will automatically share in the American wealth. They fail to realize the limits imposed on the structure of society by its attitudinal patterns through which people rationalize against the Negro's basic rights to fair education, housing, and jobs.

Futhermore, people do not take a broad view of the movement as it relates to society as a whole. They see the issue as black and white, to use Mr. Lewis's apparently unintentional pun, failing to consider the overall effect of a gradually automated society and the fundamental socio-economic as well as racial problem.

Plight of Negro

In enumerating Negro problems, Mr. Lewis listed the alienation of the middle-class Negro from the rest of his group, the fact that no Negro admits that he is in the lower or poor class, and the inability of the masses to articulate their needs and wishes.

The speaker contended that not much real progress has been made yet in civil rights. What concessions that have been achieved were intrinsically flamboyant, and judicial proceedings can be interminable. The issue is clouded because, although a Negro may be served at a restaurant, he still lacks the economic opportunities to afford it. As Mr. Lewis emphasized, "You can't use an aspirin to cure a cancer"; picketing is becoming less effective; and experts in their fields cannot solve the problem because of the pressures of society on them.

Commitment to Change

Mr. Lewis's only optimistic notes were that there has been some progress, although not as much as we think, and that people are capable of effecting change if they become aware that they can. This change will come through aroused thinking worked out by the individual.

Reader Writes More . . .

To the Editor:

The *Legenda* staff wishes to express its appreciation for the enthusiastic response of many to its proposed changes for the 1965 book. We have also been interested to hear the opinions of doubt and wish at this time to explain more fully the reasoning behind our plan, should others have wondered without questioning about it.

The doubt have been expressed exclusively by seniors and have centered on the placement of senior portraits according to majors, not dormitories. These students feel that since their closet friends are in their dormitories, and since they wish to be pictured with their closest friends, the change is undesirable. We as seniors can appreciate this feeling.

Our goal, however, is to represent the college year — not the senior year — as realistically as possible. We see the year as (1) highlighted by certain all-college activities, (2) marking the final year of a senior class — a year devoted to the completion of a degree in a certain field, and (3) filled with a community life in dormitories composed of girls from all four classes. From this we derived the three sections of our book, the first being a photographic essay of the year's highlights.

The second section — picturing faculty and seniors by departments — is an outgrowth of the fact that seniors are seniors because they are about to complete a degree in their own field. This organization enables us to capture more readily the spirit of faculty-student relations which are closest as one does more specialized and advanced work in one's field. An index will list seniors alphabetically, giving both their majors and dormitories.

By placing the senior portraits by departments, the dormitory groups — section three — are then opened to all four classes, again more realistic. Now you will be able to see all your dorm friends, not just those of your own class. You will see pictures of informal gatherings, skits, parties, faculty nights, and what-have-you. In the past, underclassmen turning to their dorm sections saw senior formal portraits while now they will see their friends in activities which happened this year. Thus the dorm community, not the senior dorm community, will be represented.

We feel that these plans are not at the expense of the seniors, but are to the advantage of the entire community. We hope seniors will take into consideration these larger goals of realistic representation. We, as seniors on the staff, are excited with our plan. We think it will create a book for a larger audience; it will invite seniors to think of their entire class, not just a dorm segment — to look through a whole book, not just the few pages devoted to their dorm; it will represent an entire community, not a collection of little communities.

We hope everyone will help us in realizing our aim. If you wish to have yourself and your dorm friends in your dorm section — get out your camera and take some good informal shots. We will pay twenty-five cents for each negative we use. Send them to Patty Stamp, our photography editor. We will list the names of the girls in the pictures if you write them out for us.

Thank you again for all the interest which has been expressed. We would be glad to answer any individual questions which might occur.

Sincerely,
Linda Sawyer, '65

Gideon . . .

Continued from page eight

over-ruling the *Betts vs. Brady* decision. Not long afterward Congress passed the Criminal Justice Act of 1963 which provided a compensated system for representation of the needy in federal courts.

The reaction of the states was also swift and constructive: nearly every state soon provided for public defenders for the poor and had begun to apply the Gideon rule retroactively, to all who had been convicted of felonies without counsel. In Florida alone, by January 1, 1964, 976 prisoners had been released outright, another 500 were back in the courts, and petitions from hundreds more were awaiting consideration. Gideon himself was re-tried with a local lawyer at his side and found not guilty of the crime which had touched off his appeal. In short, a revolution in American law had been quietly accomplished. *Gideon's Trumpet* tells the story not merely of one man, but of the whole character of American law as it is embodied in the Supreme Court.

X. J. Kennedy . . .

(Continued from page Seven)

most (as I do Yeats) you couldn't — and wouldn't — begin to imitate."

Mr. Kennedy's charming and wild book is in the English Poetry Collection of the Rare Book Room.

CHAMBER MUSIC CONCERT

On Sunday, November 22, at 4:00 p.m. in Jewett Auditorium, the Chamber Music Society will present a concert of music of the classic period. Beethoven's Trio in E-flat Major, Op. 70, no. 2 will be performed by Katherine Kolb '66, piano, Jane Snyder '65, violin, and Nancy Graham '65, cello. A trio for flute, cello and piano by Joseph Haydn will be played by Anne Conley '67, flute, Susan Harmon '67, celo andl Lyn Tolkoff '66, piano. For this work an antique piano manufactured by Clementi and Sons in London (circa 1835) and restored in 1955 will be used to provide tonal authenticity. The program will be completed by a performance of selections from Haydn's rarely heard canonic setting of the Ten Commandments, sung by the Madrigal Group under the direction of Kathryn Reichard '65.

Breadloaf . . .

Continued from page nine

Both men emphasized the need for integrity in journalism, and argued in behalf of a more personal kind of writing.

Mr. Brower also said that the divorce between fact and imagination, seeing with the eye and with the mind, is not so absolute as some may think.

Eunice Blake, a children's book editor, and William Raney, Editor-in-Chief of Bobbs, Merrill, Inc., were also members of the staff. Mr. Raney died suddenly in September and a scholarship fund is being established in his memory. Dudley Fitts, noted classicist and translator, gave a highly-acclaimed evening talk.

All the 175 students, who ranged in age from 18 to almost 80, could attend these talks. Only 75, however, were contributors, who submit a manuscript to be criticized by one of the staff in a personal conference. During the second week, some of these manuscripts were read and discussed in meetings of the whole group.

In addition to the more formal sessions, almost every waking hour (about 18 out of the 24) could be spent talking to the other conferees, to the eight Fellows and Scholars (younger writers whose published work showed merit), and to the staff members. Not everything was serious, but the atmosphere was always intense, the people colorful, strong-minded, and exciting. The mountain scenery, too, was spectacular.

The Breadloaf Campus is part of Middlebury College, but the college has nothing to do with the planning of the Writers' Conference. There is a membership fee, but many of the conference members who were college students earned their room and board by waiting on table.

Breadloaf does not attempt to reveal the "secrets" of good writing; indeed, as Ernest Hemingway told a young writer, "If I knew the secret, I'd tell you." For those who consider writing primarily a vocation, not a psychological therapy, a road to fame and fortune, or a call by the Muse, Breadloaf provides a chance to reflect on great writers, to share ideas and opinions, to learn certain basic techniques, and to gain new incentive.

Comic Novel . . .

(Continued from page Four)

style is devastating as he traces the development of a young Eskimo poet from a noble savage to a thoroughly capitalistic enterpriser.

Besides Atuk, the poet, there is Canada's darling Bette Dolan, the first to swim Lake Ontario in twenty hours, who has never given herself to a man because she belongs to all Canada (until she meets Atuk); and Rory Peel, whose favorite family sport is playing "after the bomb" or "let's pretend Daddy's radioactvie and you have to shoot him."

A Mother's Kisses traces the at-Jewish boy from the lower East side to escape the domination of his mother, Meg. Meg is unquestionably a formidable character but one wonders why it takes Joseph 280 pages to realize that her manner can be obnoxious and overbearing.

Each episode seems to be a variation on the preceding one. The novel's bawdiness does not compensate for a lack of subtlety in characterizations.

"As You Like It" . . .

(Continued from page Two)

Chesley Duncan, as the Duke of Burgundy, earned her hisses by her polished malevolence, symbolized by a black velvet suit and Frederick, her brother, played by Cathy Simon, held his own interests less nobly than he would have imagined.

But two perfomances cannot, in fairness to their individuality, be considered along with the goodness and levity of the production as a whole. These belonged to Nancy Aber, as Jaques, and Jane Donnell as Rosalind. The humor of Miss Ober's performance was beautifully understated. Her steady pace and excellent phrasing of certain of the most famous lines ("Al lthe world's a stage" etc. made them seem quite fresh. Because of Jaques' vaguely Hamletian tunic, his speeches describing love were all the more ludicrous.

Miss Donnell was indeed a "fair Rosalind." Because of her peaches and cream stage appearance, musical but never dully melodious voice, intelligent but sensitive reading of her speeches, she accomplished the feat of seeming a pretty woman among men when really she was a pretty woman among attractive women.

Robert Frost . . .

(Continued from page Seven)

his reputation rested on his image as the bard of the New England countryside, and that was precisely the field he cultivated.

This pragmatism is a New England virtue. Independence is another, and Frost was fiercely so. He speaks of "contempt for everything and everybody but a few real friends." And politically as well as interpersonally: "I loathe togetherness. The best things and the best people rise out of their separateness. I'm against a homogenized society because I want the cream to rise."

For insight into Robert Frost, for an interesting picture of the literary world during his lifetime, or for pure entertainment, anyone who has time for extracurricular reading should consider Frost's **Letters** to Louis Untermeyer. At any rate, put it on your post-college reading list.

INTERNSHIP PROGRAM
INTERNATIONAL
SCHOOLS SERVICES

Graduating seniors are eligible for the Internship Program conducted through the International Schools Service. Intern teachers are placed in overseas schools served by the International Schools Services.

On December 1st, the Placement Office will have a complete listing of the Intern-teacher openings available for 1965-66. Those who wish to be considered should secure application forms at the Placement Office. Applicants will be interviewed during the Christmas Holidays and early in January both in New York and Washington.

Wellesley won the Swim Competition with Sargent College last week. The final score was Wellesley 56 and Sargent 31.

Wellesley College Club voted on October 19 to allow occupants of guest bedrooms at the club to entertain one or more Wellesley students at lunch or dinner in a private dining room. This is a revision of the regulation which made it necessary to reserve the entire private dining room and will apply to parents of students who are over-night guests at the College Club.

Weekly Calendar

CAMPUS

Sunday, November 22 — There will be a Student Concert at 4 p.m. in Jewett Auditorium.

Monday, November 23 — A lecture on "Executive Legislative Relationship: Case Study Foreign Aid Bill 1964" by William Gibbons, Congressional Liaison of Aid for International Development. 7:30 p.m. in the Pope Room.

Wednesday, November 25 — Thanksgiving recess begins after classes and continues until 1 a.m., Monday, November 30.

LECTURES

Thursday, November 19 — "Literature is the Memory of Mankind", a lecture by James T. Farrel, at 8 p.m. in the Library Auditorium, Boston College.

Sunday, November 22 — A lecture entitled "New Trends in the Civil Rights Struggle" by James Farmer, National Director of CORE, at 8 p.m. in Jordan Hall, 30 Gainsboro Street.

MUSIC

Cellist Richard Kapuscinski, a member of the Boston Symphony Orchestra, will be the guest soloist at a New England Conservatory Symphony Orchestra concert, conducted by Frederick Prausnitz. 8:30 p.m. Jordan Hall.

Friday, November 20 — The first performance of the Boston Symphony String Quartet at 8:30 p.m. in Jordon Hall, 30 Gainsboro Street, Boston.

Also at 8:30 p.m., a Smothers Brothers recital in Symphony Hall.

THEATRE

Camus' CALIGULA will continue at the Hotel Bostonian Playhouse until November 22.

RIVALS, a portrayal of the "wit, grace, and pure comedy of the 18th century" continues at the Charles Playhouse.

Richard Brinsley Sheridan's THE National Repertory Theatre, the Shubert Theatre, is presenting Molnar's "LILIOM" on November 21 and 25, Goldsmith's "SHE STOOPS TO CONQUER" on November 20 and 23, and Ibsen's "HEDDA GABLER" on November 19 and 24. Student discount tickets are available at the dorms for these performances.

MOVIES

"PARTY GIRLS" and "CANDIDATE" are showing at the Capri.

The Exeter is featuring Margaret Rutherford in "MURDER AHOY."

"MY FAIR LADY" is still at the Saxon Theatre.

Wellesley Hills is showing "OF HUMAN BONDAGE" and "HONEYMOON HOTEL" until November 21.

"YOUNGBLOOD HAWKE" is playing at the Astor.

Professor Voegelin Considers Aristotle and Right by Nature

by Susan Johnson '65

Eric Voegelin, Professor of Political Science at the University of Munich, told his enthusiastic audience at Wellesley last Wednesday that natural law is not a philosophical problem in the strict sense but rather "a collection of topics" (topoi) i.e., the experiences which lie behind this form of law.

The lecture entitled *Aristotle and the Right by Nature*, derived mainly from material in Book 5 of Aristotle's *Ethics*, is the first talk in a series on natural law to be sponsored on campus this year by the Departments of Political Science, Biblical History, and Philosophy.

Contradictory Attitudes

In his discussion of the Right, he said that Aristotle designated "what is right by nature" with the following contradictory attributes: "something of permanent validity which is, at the same time, changeable and different in every case."

Voegelin views natural laws with "self-evidence as a constant" as a body of rules concerning absolute validity which at first must be considered in their general context.

Arbitrary Regulation

Justice in Aristotle's *Politics* is defined as something political. The just is an order of political community, and the judgment (dike) is a decision on what is just.

To clarify Aristotle's meaning of the right by nature, Voegelin said that justice is not a topic by itself but must be interpreted in its political sense "which seems to be identical with the **Physical** — that which **is** by statute right. Thus, the right by law comes to mean "arbitrary regulation."

Necessary Existential Order

Politicon dikaion (the law, the just thing among equals) is essential for each man in political society if he desires to lead a free and independent life. Men who are in this condition in the **polis** are ready to assume existenital actions and thus to have existential order according to Voegelins' interpretation.

Just men, who attain this necessary existential condition, order their existence through the experience of the **nous** (concerning the nature of the mind or reason). Voegelin maintains that such men can participate in world order in their movement towards experiencing the "noetic ground." The source of order, here, is movement toward the transcendant ground of the **nous** and openness towards the divine ground. Philosophical terms used to explain this experience imply that it is outside the realms of justice, wisdom, and courage.

Corollaries of the Just

Certain specific corollaries develop from this general proof of what is by nature right. The concrete actions derived from the corollaries are "always more true than the general rule," in Voegelin's opinion. Thus the true, noetic quality necessary for experiencing transcendance comes out in concrete, last action which is also the **escathon.**

The real penetration of human personality with the intention to isolate existential order in man leaves a burden on the individual who must decide what is concrete in this ordered system "which is identical with political science."

Voegelin, in his discussion of the problems of this informed man, this "philosopher seen as servant of God." agrees with Aristotle's belief that only the **spoudaios** (mature men) in the society were able to discuss these political matters. Following in this line of argument, Voegelin finally stated that political science has become the science of mature men.

RECRUITERS

Mr. Loy L. Long of the **United Church Board for World Ministries** will be at the Placement Office on Monday, November 23 from 9-12. He will be glad to talk with seniors who are interested in overseas assignments with his organization and the Mission Boards of The United Church of Christ, The American Baptist Church, The Evangelical United Brethren, The Methodist Church, The Christian Churches (Disciples), The United Presbyterian Church, The Church World Service and the United Board for Christian Higher Education in Asia. An initial commitment of three years is required. Interested students should sign up for an appointment with Mrs. Pittman in the Placement Office before noon on Friday, November 20.

Mr. Peter Lesourd of **Accion,** which offers opportunities to work in Urban Community Development in Venezuela, will be at Billings at 4:40 p.m. on Wednesday, December 2. All students are welcome.

Mr. Kendig Brubaker Cully, Professor of Religious Education of **The Biblical Seminary in New York** will be in the Placement Office from 9-12 on Thursday, December 10 to see students interested in studying for Bachelor of Divinity, Master of Religious Education and Master of Sacred Theology. Please see Mrs. Pittman for an appointment.

Stanford University, School of Education, Mr. Robert Madgic will be in the Placement Office from 9-12 on Friday, December 11. Candidates for admission to the MAT program are expected to have an interview with the Stanford representative. See Mrs. Pittman for an appointment.

University of Michigan Law School. Professor James J. White will be in the Boston area on Tuesday, December 15 and will talk with students who are interested in going to law school and also those who have not definitely decided to attend. Students who wish to see Mr. White are asked to leave their names with Mrs. Pittman by November 23.

Farmer Sees Greater Liberty

by Jean Arrington '68

The M.I.T. Civil Rights Committee brought James Farmer, founder of CORE in 1942 and presently its national director, to speak at Kresge Auditorium Wednesday, November 11. An ex-Methodist minister and excellent speaker, James Farmer is one of the foremost leaders in the civil rights movement.

Liberty Reformation

Mr. Farmer views the present civil rights movement as a continuation, a second stage, of the American Revolution. In the eighteenth century the concept of individual liberty was established in America, but it had too limited a scope. Since that time it has been enlarged and expanded several times.

The civil rights movement in the sixties is at the same stage as Labor in the thirties, the Civil Rights Bill being comparable to the Wagner Act. Negroes now legally have the right to be served in a public place, to qualify for a job without discrimination on grounds of race, creed, color, or national origin; rights implicit in the constitution are now explicit in the Civil Rights Bill.

Rat-Traps Cause Riots

Mr. Farmer feels that one of the best side effects of this revolution is the motivation it has planted in many little people who hitherto felt neglected, like little cogs in a monumental machine. This movement has given importance and purpose to their lives.

Granted, the standard of living of the Negro is rising, but it is not keeping pace with that of the white. The average yearly income of the Negro is dropping in relation to that of the Whites. The unemployment rate is 2½% greater and is increasing at approximately that rate.

Riots in Harlem, Rochester, and numerous other places occurred because 70% of the Negro youth between the ages of 16 to 21 years are unemployed. To escape the hot, dirty, rat - and - cockroach - infested tenements, and to escape feelings of alienation, they struck out in a wild, senseless manner.

Applauds Johnson

Mr. Farmer smiled when he said there was no need to say that he was happy with the outcome of the election. 1964 saw a new interest in Negro registration and voting replace former apathy due to a tradition of non-voting. Up to now the revolution has a revolt of the powerless, consisting of bluffs and mass demonstrations; now political interests give the Negro an important swing vote.

Guilty Bystanders

Mr. Farmer realizes that equality is requisite in securing the freedom for which Negroes are striving. A remedial educational plan has been proposed to President Johnson to be included in the War on Poverty. Things such as remedial reading are necessary to bring youngsters even to the point at which they can train to fill the gaps in automation.

Americans today cannot be neutral. Mr. Farmer stressed that the lack of involvement helps perpetuate evil, thereby making the innocent bystander guilty. He summed up his speech by quoting Hillel: "If I am not for myself, who is for me? And if I am for myself alone, why then am I? And if not now, then when?"

Wellesley Receives $50,000 To Purchase New Telescope

An anonymous donor has given Wellesley College $50,000 toward the purchase of a new large telescope, Miss Margaret Clapp, President of the College, announced today. Miss Sarah J. Hill, Professor of Astronomy and Chairman of the Department, and her colleague, Mrs. Gerald Vanek, are making a study of the type of telescope, perhaps a 20-inch reflector, which will be most appropriate and useful.

The telescope will replace the 12-inch Clark refractor built in 1867 which has served the Wellesley Astronomy Department since 1900, when the Whitin Observatory was built on the campus.

Astronomy Enthusiast

According to Miss Clapp, "The donor became a donor because of enthusiasm for the subject of astronomy and for astronomy at Wellesley." As a result, the donor saw the need for a modern telescope which, with selected attachments, will care for students' interests and provide room for faculty research for many decades.

In expressing gratitude for the gift and indicating ways in which it will further the study of astronomy at Wellesley, Miss Clapp spoke of the fact that "Wellesley has used astronomy courses to 'open the heavens' in a learned and happy way for the liberally educated layman as well as to offer preparation for continuing study in the field."